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We have seen a copy of "Autograph Etchings," a work alluded to in our last number, as about to be issued by W. A. Townsend & Co., under the supervision Mr. J. W. Ehninger. The etchings, 12 in number, are executed by a corresponding number of artists, the letterpress consisting of appropriate extracts from the pens of twelve celebrities in literature. The best idea of the work we can give is, to quote its table of contents. The first column gives the name of the artist; the second, the title of the etching; and the third, the poet or writer whose thoughts are selected as explanatory:

A. B. Durand,	"The Pool,"	F. S. Cozzens.
E. Leutze,	"The Puritan,"	J. G. Whittier.
J. F. Kensett,	"Autumn,"	J. B. Lowell.
F. O. C. Darley,	"Noon,"	W. C. Bryant.
J. W. Casilear,	"The Lake,"	A. B. Street.
E. Johnson,	"The Wigwam,"	C. Sprague.
S. R. Gifford,	"Spring,"	N. P. Willis.
G. C. Lambdin,	"Childhood,"	J. W. Parsons.
H. B. Boughton,	"Winter,"	T. B. Read.
W. P. W. Dana,	"Sea-shore,"	Bayard Taylor.
L. R. Mignot,	"The Tropics,"	H. R. Stoddard.
J. W. Ehninger,	"Exiles,"	H. W. Longfellow.

PERIODICALS.—Scarcely a magazine of the day makes its appearance now, that does not appropriate one or more columns in some shape to Art; five years ago there was scarcely one that noticed the cause except to give bad criticisms of exhibitions, or laud some particular friend. Art has now found a permanent place in what is understood to be the chief popular vehicles of literature—the newspaper and magazine press. In the last number of the "North American Review" we find an article on "Michael Angelo;" the "Christian Examiner" for September considers the subject of Art from a respectful point of view; the "Atlantic Monthly" treats it with more of historical knowledge, and clearer views of a practical development of Art. "The Knickerbocker," the oldest and the most unique of American periodicals, has become an illustrated magazine. T. Addison Richards designs for the Knickerbocker, and we know that his drawings possess merit. The effort to illustrate is commendable, inasmuch as the magazine offers original work. "Russell's Magazine," published at Charleston, refrains; it can well forego illustrations, for it is sufficiently varied and artistic literarily. Indeed, all of our magazines, as specialties in the literary world, can dispense with engravings. It is ruinous to attempt to compete with foreign picture-books; these are the result of artistic resources, in the way of *skill*, and above all of a compensation to the foreign publisher awarded by an exacting and critical public, as irreconcilable with the condition of things in this country as Victoria's civil list of £300,000 would be, if it should be thought of, as desirable for the tenant of the White House. "The Century" has done good service for Art, also the "Independent," through the able, earnest, and comprehensive thought of Brownlee Brown. The lively sparkling "Saturday Press" is a valuable Art-ministrant. "Harper's Weekly," and "Frank Leslie's Illustrated News," have contributed much to advance the art of wood-engraving and printing, some of their original illustrations being equal to the best foreign standard. "Harper's Monthly" is also to be mentioned with great commendation. Several costly original papers, with accompanying designs, and especially those by "Porte-Crayon" (D. H. Strother), have been justifiably received with "unbounded applause." Our friends of the "Home Journal" with no artistic illustrations except those

in the graphic words of its genial and experienced editors, report upon Art-doings lately with more than usual felicity. There may be other periodical members of the press who favor the cause with equal power and comprehension of its social importance: we mention only such as are known to us.

#### ANNOUNCEMENTS FOR THE HOLIDAYS.

MESSRS. HARPER & BROTHERS, will bring out during the holidays, "Abbott's History of Peter the Great," finely illustrated; "Harry's Summer at Ashcroft;" "Abbott's Stories of Rainbow and Lucky;" also the "Illuminated and Pictorial Bible," which has been out of print for several years.

D. APPLETON & Co. will bring out "Moral Emblems," from Jacob Catz and Robert Farley, with 60 illustrations on wood, and 60 vignettes and tail-pieces; "The Waverley Gallery;" "Reynard the Fox," after the version of Goethe; "The Merrie Days of England;" "Merry Pictures," by comic hands, illustrated by Phiz, Crowquill, Doyle, Leach, Meadows, Hine; "Dies Ira," in thirteen original versions, by Abraham Coles, M.D.; "L'Alegro and Il Penseroso," by Milton, a superb work; "The Pleasures of Hope," by Thomas Campbell, with 25 illustrations by Birket Foster, and others; "Tennyson's Poem of the Miller's Daughter," beautifully illustrated; "Bunyan's Pilgrim's Progress," etc., etc.

REDFIELD will bring out an edition of Darley's "Margaret," as well as his illustrated edition of "Poe's Works."

MESSRS. CLARK, AUSTIN & SMITH will bring out Willis's Poems, illustrated in a style of art rarely excelled either in this country or England. A more exquisitely got up gift book has rarely been issued from the American Press. The author ought to feel grateful to his publishers for such liberality.

W. A. TOWNSEND & Co. will bring out, "Mount Vernon and its Associations, Historical, Biographical and Pictorial," by Benson J. Lossing, illustrated by numerous engravings on wood and steel; "Men who have Risen," a book for boys, illustrated; "Women of Worth," a book for girls, illustrated; "Autograph Etchings," by American artists, illustrated by selections from American Poets, previously referred to.

It will be seen from the above that our publishers intend bringing out but few new books for the holidays.

#### BOOKS RECEIVED.

GERMAINE. J. E. Tilton & Co., Boston.  
THE POETICAL WORKS OF W. M. FRAED. J. S. Redfield, New York.

MEN of superior capacity do not, perhaps, derive so much benefit from mixing with individuals of their own stamp, as with those of dissimilar, or even of subordinate intellectual qualities. If you mingle with the reclusive cultivators of literature, yourself one of the fraternity, you will be apt to talk from books rather than things, traversing, too, ground which you have already gone over; or if with those of education, but whose minds have never been flogged—a class highly respectable, especially on the score of numbers—one of three things must take place: either you cannot unbosom yourself—or you will startle and incur suspicion by the appearance of paradox—or yielding to the pressure, you will be liable to pursue a beaten and barren track of thought. But when you get into company with a person of native shrewdness, though without any tincture of letters, who supplies you with fact from his own sphere, or notions suggested by his opportunities of observation, your ideas are put into a new train, and your thinking faculty is aroused. Better, indeed, converse with a hedger, or one who breaks stones on the road, than with those who but echo the truisms or fallacies of the day, and whose views never rise beyond the level of the hackneyed or traditional.—*Chloro.*